



AFGHANISTAN: REQUIEM FOR A GENERATION

CONCERT PROGRAM

George Stewart ("G.S.") McLennan
The Unknown Warrior

Richard Diespecker
"Creed"

Ralph Vaughan Williams
"Lento" (Mvt. II) from *A London Symphony*
(Symphony No. 2)

Traditional
Last Post
Piper's Lament (Flowers of the Forest)
Reveille

Laurence Binyon
"For the Fallen"

Ralph Vaughan Williams
The Lark Ascending for Violin and Orchestra

Intermission

In the North Lobby, join host Tom Allen in conversation with Jeffrey Ryan and Dr. Suzanne Steele as they discuss their creative collaboration on *Afghanistan: Requiem for a Generation*. (Nov 9 only)

Julien Bilodeau
La fantaisie du pendu (Hangman's Fantasy):
Sesquie for Canada's 150th
(WORLD PREMIÈRE/TSO CO-COMMISSION; Nov 9 only)

Jordan Pal (RBC Affiliate Composer)
Fallen: Sesquie for Canada's 150th
(TSO PREMIÈRE/TSO CO-COMMISSION; Nov 11 only)

Jeffrey Ryan/text by Suzanne Steele
Afghanistan: Requiem for a Generation

Please note that these Canada Mosaic performances are being recorded for online release at TSO.CA/CanadaMosaic.

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SURTITLES™ invented at the Canadian Opera Company in 1983 and introduced worldwide with their production of *Elektra* by Richard Strauss
Stage management by Kristin McCollum
Special thanks to the Victoria Symphony for compiling many of the images seen in tonight's performance.

The TSO gratefully acknowledges the support of the **Canadian Armed Forces** in making this program possible.

Thursday, November 9, 2017

8:00pm

Saturday, November 11, 2017

8:00pm

Tania Miller

conductor

Jonathan Crow

violin

Measha Brueggergosman

soprano

Allyson McHardy

mezzo-soprano

Colin Ainsworth

tenor

Brett Polegato

baritone

Toronto Children's Chorus

Elise Bradley, Artistic Director

Toronto Mendelssohn Choir

Noel Edison, Artistic Director

Trooper Melissa Frangella

Trooper Darlene Spencer

(Queen's York Rangers – 1st American Regiment – RCAC)

speakers

Corporal Jonathan Elliotson

(Queen's Own Rifles of Canada)

trumpet

Corporal Billy Boulet-Gagnon

(Toronto Scottish Regiment)

Corporal Jeremy Federico

(The Lorne Scots – Peel, Dufferin and Halton Regiment)

Corporal Sean McKenzie-Mardelli

(48th Highlanders of Canada)

Master Corporal Conor Cooper

(Argyll and Sutherland Highlanders of Canada – Princess Louise's)

bagpipes

THE DETAILS

George Stewart (“G.S.”) McLennan *The Unknown Warrior*



Born: Edinburgh, Scotland,
Feb 9, 1883
Died: Aberdeen, Scotland,
May 31, 1929
Composed: 1920

Born into a family that included generations of celebrated bagpipe players, G.S. McLennan carried the tradition forward through a career that saw him widely hailed as “the king of pipers.” His father began teaching him the pipes when he was only four. After winning the Amateur National Competition at the age of nine, he was invited to play for Queen Victoria. His father enlisted him in an army unit, the Gordon Highlanders, whose Pipe Major he became in 1905. McLennan served on the western front during the Great War. After he left military service in 1922, he spent the remaining years of his regrettably brief life in Aberdeen, making bagpipes.

He wrote numerous compositions. Some used traditional approaches, others were innovative in their variety of mood and their increased technical demands. *The Unknown Warrior*, a heartfelt “slow air” paying tribute to anonymous soldiers who died in combat, is one of his most revered creations.

Ralph Vaughan Williams “Lento” (Mvt. II) from *A London Symphony* (Symphony No. 2)



Born: Down Ampney,
United Kingdom, Oct 12, 1872
Died: London, United Kingdom,
Aug 26, 1958
Composed: 1911–1913

As early as 1911, Ralph Vaughan Williams had given thought to composing an orchestral tone poem depicting London, but he decided that a multi-movement symphony on the subject would be more appropriate. The first performance of *A London Symphony* (his second symphonic work) took place in London on March 27, 1914, with Geoffrey Toye conducting the Queen’s Hall Orchestra.

Vaughan Williams revised it several times, shedding as much as 15 minutes in the process. To the end of his long life, he regularly referred to it as one of his favourite creations. It is broadly traditional in form, but it displays a great deal of personal feeling and, through its themes—several of which show roots in folk song—a strong sense of nationalism.

The highly atmospheric second movement, *Lento*, evokes the darker, quieter, lonelier side of the city. The English horn sings a melancholy tune, evocative of gray skies and rain. Midway through, a variety of passages for solo instruments—viola, harp, horn, and clarinet, sparkled with softly jingling bells—introduce what swells up to become a more troubled, yearning scene.

Traditional

Last Post

Piper's Lament (Flowers of the Forest)

Reveille

Two of these pieces—the bugle calls *Reveille* and *Last Post*—are frequently performed not only at regulated times throughout the day at military locations, but also at solemn public events such as military funerals and Remembrance Day services. In day-to-day practice, *Reveille*, from the French verb “réveiller” meaning “to wake up”, is the bugle call that awakens soldiers at the start of the day. Different national armies use different melodies for this purpose.

According to one source, “In Commonwealth Remembrance Day and Remembrance Sunday services, *Last Post* begins the period of silent reflection, and *Reveille* ends it. The two tunes symbolize sunset and sunrise respectively, and therefore, death and resurrection.” In these settings, sounding *Last Post* indicates that the soldiers have passed on to their final rest.

Piper's Lament is an ancient Scottish folk melody, the origins of which date back to the defeat that the army of England inflicted upon the Scottish army of James IV at the Battle of Flodden in 1513. It has long been used at funerals and state occasions. The original words have not survived, but during the early 17th century, the melody was recorded in the John Skene of Halyards Manuscript under the title *Flowres (Flowers) of the Forrest*.

The heart-stirring lyrics, and the profound reverence in which the tune is held, have made it one of the few melodies that many pipers perform in public only at funerals or memorial services. In 1942, according to the Duchess of Windsor's memoir, the Duke of Windsor asked that it be played at the funeral of his brother, Prince George, Duke of Kent, who had been killed in a plane crash that August in the Highlands of Scotland, en route to Iceland. It is standard practice in the British and Canadian military to include it in the funeral service of a soldier who has died in Afghanistan. It is the official lament of the Canadian Forces, and the Australian War Memorial uses it during its Last Post ceremony.

Program notes by Don Anderson

THE DETAILS

Ralph Vaughan Williams

The Lark Ascending for Violin and Orchestra



Born: Down Ampney, United Kingdom, Oct 12, 1872

Died: London, United Kingdom, Aug 26, 1958

Composed: 1914; rev. 1920

Vaughan Williams began playing the violin at age seven, finding it so much more congenial than the piano that he considered it his “musical salvation.” He paid his respects to it in this remarkably lovely romance, *The Lark Ascending*.

It would be difficult to imagine a stronger contrast than that between this peaceful, pastoral musical idyll and the state of world affairs when he composed it. It truly represents the innocent calm before the storm that followed. Europe was teetering on the brink of the First World War, the most horrific conflict humanity had yet witnessed. Perhaps he intended it as an elegiac farewell to the comfort and sanity of pre-war life. Once he had completed it, he did nothing with it until 1920, two years after the conclusion of “the war to end all wars.”

He attached to the score his inspiration for it, these lines from *Poems and Lyrics of the Joys of Earth* by English author George Meredith (1828–1909):

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
For singing till his heaven fills,
‘Tis love of earth that he instills,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.
Till lost on his aerial rings
In light, and then the fancy sings.

Reflecting the personality of the bird in the title, the music is much more a poetic meditation than a virtuoso showpiece. The solo violin sings the lark’s achingly beautiful songs. In the opening pages, the orchestral strings envelope the solo violin in a soft halo of sound, as it soars gracefully above a sun-dappled summer countryside. Wind instruments and brass gradually add daubs of colour. A gentle dance-like rhythm animates the central section, where the lark trills in contented rapture. Tranquility is restored in the concluding panel, which evokes sunset, in both the physical and spiritual senses. Beauty will endure, it seems, despite the changes brought about by time and circumstance.

Program note by Don Anderson



The first public performances of *The Lark Ascending* (the violin and piano version in December 1920, and the violin and orchestra version

led by Sir Adrian Boult in June 1921) were given by notable English violinist **Marie Hall (1884–1956)**. Vaughan Williams consulted her while he was creating the piece, and he later dedicated it to her.

Julien Bilodeau

La fantaisie du pendu (Hangman's Fantasy): Sesquie for Canada's 150th

(WORLD PREMIÈRE/TSO CO-COMMISSION; Nov 9 only)

2
min

Born: Quebec City, Quebec, Canada, Oct 16, 1974

Composed: 2017

Played for more than 200 years from Quebec to Acadia to Louisiana, the *Hangman's Fantasy* (or *Hangman's Reel*) derives from a legend about a condemned man who improvised this reel while standing on the gallows. Challenged by his executioners to enchant them with a beautiful melody played on an out-of-tune violin, he played so artfully that he was pardoned.

The improvised character of this tune has inspired many to try their own version, including Joseph Allard, Isidore Soucy, Jean Carignan, and even rocker Plume Latraverse! Here, composer Julien Bilodeau offers a classic version for string ensemble, which, while retaining the structure and energy of the reel, enhances its polyphonic texture and develops some of its motives.

Program note by the composer

***La fantaisie du pendu (Hangman's Fantasy): Sesquie for Canada's 150th* by Julien Bilodeau is a TSO Co-commission with I Musici de Montréal, which gives the I Musici de Montréal Première on November 16, 2017.**

ABOUT THE COMPOSER



Julien Bilodeau is one of the most prominent composers of his generation. He obtained two master's degrees with great distinction from the Montreal

Conservatory of Music, then continued his studies in Paris (IRCAM, CCMIX) and Frankfurt (Ensemble Modern Akademie). In 2006, the Canada Council for the Arts awarded him the Robert Flemming Prize for the most promising young composer. His works, whose styles and aesthetics are very diverse, have been played throughout the world by leading ensembles including Orchestre symphonique de Montréal (OSM), Ensemble Modern, I Musici, Orchestra of the Americas of New York, Metropolitan Orchestra, and Nouvel Ensemble Moderne.

As a grant recipient from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, and the Quebec Research Fund for Society and Culture, Julien Bilodeau has written original compositions, arrangements, and film music for several commissioners, including the OSM, I Musici, Orchestre de la Francophonie, Trio Fibonacci, duo Poulin-Marchand, and Orchestre Lyrique de Montréal.

THE DETAILS

Jordan Pal (RBC Affiliate Composer)

Fallen: Sesquie for Canada's 150th

(TSO PREMIÈRE/TSO CO-COMMISSION; Nov 11 only)

2
min

Born: Toronto, Ontario, Canada, Aug 5, 1983

Composed: 2017

*Not every man evades his shadow
This theatre filled with such violence
Today another of ours has fallen
Man's hatred toward man so senseless*

—From "Dark Shadow" by Corporal Charles Wahome Matiru, Afghanistan, June 8, 2009

One in 10 Canadian war veterans is diagnosed with post-traumatic stress disorder (PTSD). Countless more suffer in silence. The title *Fallen* comes from the final stanza of Canadian Master Corporal Matiru's poem "Dark Shadow". Following his fourth deployment to Afghanistan, Matiru took his own life.

Matiru's poem provides us with a glimpse into the beleaguered souls of PTSD victims. It is also a poignant reminder of man's senseless capacity for violence, and the toll of war on innocent life. Anguished, tumultuous, swirling, descending, gasping, straining, deafening—*Fallen* is my lament to the victims of man's war, to its exquisite and far-reaching pain, to the helpless frustration we experience watching humanity engulf itself.

In the current global political climate, let Corporal Matiru's poem be a reminder of the extreme cost of war.

Program note by the composer

***Fallen: Sesquie for Canada's 150th* by Jordan Pal is a TSO Co-commission with the Windsor Symphony Orchestra (WSO), which gave the World Première on September 23, 2017.**

ABOUT THE COMPOSER



JUNO Award–nominee Jordan Pal is regarded as one of Canada's most exciting new-generation composers. Pal's work has been lauded by

audiences, critics, and leading industry professionals, while being described as "truly breathtaking," "brilliantly imaginative," "genuinely compelling" (Concertonet.com), and "beautifully crafted" (*American Record Guide*). He is the RBC Affiliate Composer with the Toronto Symphony Orchestra, and was the National Youth Orchestra of Canada's 2014 RBC Composer-in-Residence.

Described as "one to watch" (*LaPresse*), Pal has had the privilege of being commissioned and performed by many outstanding orchestras, ensembles, and organizations, including the Gryphon Trio, St. Lawrence String Quartet, Jonathan Crow and the Toronto Summer Music Festival, Eckhardt-Gramatté Competition, Toronto Symphony Orchestra, Toronto Symphony Youth Orchestra, Orchestre symphonique de Montréal, Vancouver Symphony Orchestra, National Arts Centre Orchestra, and many more. He holds a doctorate degree in composition from the University of Toronto.

Jeffrey Ryan/text by Suzanne Steele

Afghanistan: Requiem for a Generation



Born: Toronto, Ontario, Canada, 1962

Composed: 2012

Most of us—certainly those of us in North America—experience war from a safe distance, through what we see on television and read in the media, while the reality of war happens far away. Poet Suzanne Steele, however, gained a unique first-hand perspective on war. As Canada’s first War Poet, Steele joined the 1st Battalion Princess Patricia’s Canadian Light Infantry in 2009 during the war in Afghanistan, documenting her experiences in her poetry and at warpoet.ca. She saw the fear, the belief, and the sacrifice. She met people who did not come home alive. She met people who did come home, but broken, to a life shattered by post-traumatic stress disorder. She met their families, mourning, powerless. Her writings and experience—stories we do not see on television or read in the media—provide the foundation for this hour-long concert work by Canadian composer Jeffrey Ryan.

Afghanistan: Requiem for a Generation is scored for four soloists, adult and children’s choruses, and orchestra. Though a listener familiar with the Requiems of Mozart, Verdi, and Fauré will recognize the titles and overall shape of its nine movements, *Afghanistan: Requiem for a Generation* uses very little of the traditional Latin text in excerpts chosen to highlight Steele’s powerful and vivid contemporary poetry in English, French, and the Afghan language Pashto.

Afghanistan: Requiem for a Generation opens with an evocation of the space and calm of the North, and a prayer for healing lifted up to the starry night sky of the winter solstice. It quickly comes back to earth and to Afghanistan, with the fractured memories of a soldier suffering from PTSD, living in the present but tortured by the past, the sound of helicopters ringing in his ears. As the work unfolds, a young soldier writes home during a cold Afghan night, the voices of parents and children echoing in his mind. In the Day of Wrath, apprehension turns to catastrophe seen first in slow motion, gradually speeding up to real time as a soldier, critically injured by an Improvised Explosive Device, is airlifted to emergency care. A lover mourns. A soldier is killed two days before the tour of duty ends. A body returns home. Two soldiers tell their story of a lamb. Children play, voices of light evoking a flock of birds flying freely overhead. A medic is overwhelmed by mounting casualties. A soldier seeks to be made whole again. In the final movement, the choir looks to an unknown future as the soloists remember past sacrifices, all coming together in a closing appeal for rest and peace.

Program note by Jeffrey Ryan and Suzanne Steele

***Afghanistan: Requiem for a Generation* was commissioned by the Calgary Philharmonic Orchestra in partnership with One Yellow Rabbit, with the generous support of the Canada Council for the Arts, and residency assistance from the Banff Centre for Arts and Creativity.**

THE DETAILS



ABOUT THE COMPOSER

Praised for his “strong personal voice” (*The Globe and Mail*), “masterful command of instrumental colour” (*Georgia Straight*), and “superb attention to rhythm” (*Audio Ideas Guide*), and recipient of SOCAN’s Jan V. Matejcek New Classical Music Award, Vancouver-based composer **Jeffrey Ryan** writes music that runs the gamut from orchestral and chamber works to opera, art song, and choral music. With awards and recognition including four JUNO nominations, his music has been commissioned, performed, and recorded by orchestras, ensembles, and soloists worldwide. Major recent projects include *Seasons of the Sea*, a collaboration with First Nations storyteller Rosemary Georgeson for Vetta Chamber Music, and *Miss Carr in Seven Scenes*, an art song monodrama about painter Emily Carr, for the Canadian Art Song Project. His award-winning portrait CD, *Fugitive Colours*, (Vancouver Symphony/Gryphon Trio) launched the Naxos Canadian Classics series.

Ryan was the Vancouver Symphony’s Composer-in-Residence (2002–2007) and Composer Laureate (2008/09), and an Affiliate Composer with the Toronto Symphony Orchestra (2000–2002). He is currently Composer Advisor for Music Toronto. For more information, please visit jeffreyryan.com.



ABOUT THE LIBRETTIST

Dr. Suzanne Steele is a trained singer (B.Mus.) and Canada’s first poet sent into a war zone as an official war artist in the century-long Canadian War Artists tradition. She was embedded from 2008 to 2010 with the First Battalion Princess Patricia’s Canadian Light Infantry (1PPCLI) and flew outside the wire in Afghanistan in 2009. *Afghanistan: Requiem for a Generation* is based on Steele’s observations of a Canadian battle group’s road to war and that of their loved ones, before, during, and after war. Her work, broadcast to 11 million worldwide (BBC World Service, CBC, NPR), is studied internationally. Steele has read extensively and given papers on war narrative at Oxford, London (UK); St Andrews, Scotland; and Amiens, France. Her research in narrative studies addresses ethics and the artistic challenge of representing war beyond tropes of combat. Steele, a Red River Métis, is currently writing *Riel: Heart of the North* with composer Neil Weisensel, a project facilitated by a Canada Council New Chapter Award, and which premieres in Winnipeg and Regina in 2019. This work offers a fresh narrative of the Métis nation beyond the tropes of tragedy.

THE ARTISTS



Tania Miller conductor

Tania Miller made her TSO début in November 2003.

Canadian conductor Tania Miller has distinguished herself as a dynamic interpreter, musician, and innovator on and off the podium. Returning this season to the podium of the Chicago Symphony Orchestra as well as to the Toronto Symphony Orchestra, Calgary Philharmonic Orchestra, and Orchestre

Métropolitain de Montréal, Miller has appeared as a guest conductor in Canada, the United States, and Europe.

Over the past 14 years as Music Director of the Victoria Symphony in Canada, Tania Miller gained national acclaim for her passion and commitment to the orchestra and community. She was the driving force behind new growth, innovation, and quality for the Victoria Symphony, and gained a national reputation as a highly effective advocate and communicator for the arts. As curator, she distinguished herself as a visionary leader and innovator. Acknowledged for the impact and success of her tenure, she was recently bestowed with the title Music Director Emerita of the Victoria Symphony. She was a recipient of the 2017 Friends of Canadian Music Award from the Canadian League of Composers and the Canadian Music Centre for her acclaimed commitment to contemporary music in Canada.



Jonathan Crow violin

TSO Concertmaster Jonathan Crow joined the TSO in 2011.

The 2017/18 season marks Canadian violinist Jonathan Crow's seventh season as Concertmaster of the Toronto Symphony Orchestra. A native of Prince George, BC, Jonathan earned his Bachelor of Music in Honours Performance from McGill University in 1998, at which time he joined the Orchestre

symphonique de Montréal (OSM) as Associate Principal Second Violin. Between 2002 and 2006, Jonathan was the Concertmaster of the OSM; during this time, he was the youngest concertmaster of any major North American orchestra. He continues to perform as guest concertmaster with orchestras around the world.

Jonathan has performed as a soloist with most major Canadian orchestras. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America, and Europe, and is a founding member of the New Orford String Quartet. He is also the curator of The TSO Chamber Soloists series. Currently, he is Associate Professor of Violin at the University of Toronto and Artistic Director of the Toronto Summer Music Festival. Jonathan has recorded for ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels, and is heard frequently on radio in North America and Europe.

THE ARTISTS



Measha Brueggergosman

soprano

Measha Brueggergosman made her TSO début in May 2002.

Motivated and hungry for new experiences, Measha Brueggergosman's opera highlights include Giulietta and Antonia (*Les contes d'Hoffmann*), Elettra (*Idomeneo*), Madame Lidoine (*Dialogues des Carmélites*), Jenny (Weill's *Mahagonny*), Emilia Marty (*Věc Makropulos*), Hannah (Miroslav

Srnka's *Make No Noise*), and Sister Rose (Jake Heggie's *Dead Man Walking*). On the concert platform, her appearances include the Boston Symphony Orchestra, New York Philharmonic Orchestra, The Cleveland Orchestra, New World Symphony, San Francisco Symphony, and London Symphony Orchestra.

Measha began her career predominantly committed to the art of the song recital, presenting innovative programs at many of the world's most prestigious concert halls and festivals. Her first recording for Deutsche Grammophon, *Surprise*, is one of the most highly regarded début albums of recent years. Her subsequent disc, *Night and Dreams*, won several awards and her recording of the *Wesendonck Lieder* earned her a GRAMMY® Award nomination. Off the stage, Measha is just as active: she has just released her memoir, *There is Always Something on Fire* (Harper Collins); appears regularly on primetime TV; and leads Canadian children across the country in song, in celebration of the nationwide campaign for music education.



Allyson McHardy

mezzo-soprano

Allyson McHardy made her TSO début in December 2002.

A unique vocal colour and commanding stage presence are the hallmarks of performances by mezzo-soprano Allyson McHardy. She has been featured by the Paris Opera, Festival d'Aix-en-Provence, Glyndebourne Festival, San Francisco Opera, Opéra de Montréal, Théâtre capitol de Toulouse,

National Arts Centre Orchestra, Royal Concertgebouw Orchestra, Grant Park Music Festival, Opera Comique, Tafelmusik, and the symphony orchestras of Chicago, Dresden, Madrid, Boston, Vancouver, and St. Louis.

In addition to these performances with the TSO, Ms. McHardy appears this season with Orchestre symphonique de Montréal in Mahler's Symphony No. 8 and Beethoven's Symphony No. 9. She will also be in Kansas City for *Messiah* and appears as Smeton in the Canadian Opera Company's *Anna Bolena*. Allyson's discography includes the JUNO Award-nominated *Orlando* by Handel, Caldara's *La conversione di Clodoveo, re di Francia*, Bellini's *Norma* with the Warsaw Philharmonic, Harry Somers's *Serinette* and *A Midwinter Night's Dream*, and works by Mykola Lysenko in a six-disc collection.



Colin Ainsworth

tenor

Colin Ainsworth made his TSO début in October 2009.

Tenor Colin Ainsworth has received acclaim for his interpretations of the major Classical and Baroque tenor roles, which have included the title roles in *Orphée et Euridice*, *Roberto Devereux*, and *Albert Herring*; and leading roles in *Don Giovanni*, *Die Zauberflöte*, *Il barbiere di Siviglia*, *Don*

Pasquale, and *Les pêcheurs de perles*. Other past opera engagements have included appearances with the Canadian Opera Company, Seattle Opera, Glimmerglass Opera, Opéra Français de New York, Opera Atelier, Pacific Opera Victoria, Edmonton Opera, and the Greek National Opera. A prolific concert singer, Mr. Ainsworth has appeared with the Cincinnati Symphony Orchestra, Orchestre symphonique de Montréal, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Calgary Philharmonic Orchestra, and Les Violons du Roy. He has also appeared at the Lanaudière, Montreal Baroque, Elora, and Aldeburgh Connection festivals, and has toured Germany.

Mr. Ainsworth's discography includes Vivaldi's *Griselda*, *Castor et Pollux*, and *Schubert Among Friends*. He appears in a live DVD recording of Lully's *Persée* with the Tafelmusik Baroque Orchestra.



Brett Polegato

baritone

Brett Polegato made his TSO début in December 1998.

Internationally acclaimed baritone Brett Polegato has earned the highest praise from audiences and critics for his artistic sensibility. His career has encompassed over 50 operatic roles at the world's most prestigious venues including La Scala, Opéra National de Paris, Glyndebourne Festival, Lyric Opera of

Chicago, Teatro Real Madrid, Concertgebouw Amsterdam, and Carnegie Hall. Highlights of the 2017/18 season include a return to Pacific Opera Victoria (Marcello in *La bohème*); Count Almaviva in *Le nozze di Figaro* (Palm Beach Opera); and performances of *Messiah* with the Calgary Philharmonic Orchestra, Tafelmusik, and Symphony Nova Scotia.

Other recent performances include Kurwenal in *Tristan und Isolde* (Opera di Roma, Théâtre des Champs-Élysées, and Opéra National de Bordeaux); his role début as Amfortas in *Parsifal* at the Festival de Lanaudière; Lieutenant Audebert in *Silent Night* and Frank and Fritz in *Die tote Stadt* (Calgary Opera); Posa in *Don Carlos* and the title role in *Don Giovanni* (Vancouver); Zurga in *Les pêcheurs de perles*, Dandini in *La cenerentola*, and Sharpless in *Madama Butterfly* (Seattle Opera); and the title role in *Eugene Onegin* and Marcello in *La bohème* (Grange Park Opera).

THE ARTISTS



Toronto Children's Chorus

Elise Bradley
Artistic Director

Matthew Otto
Associate Conductor

The Toronto Children's Chorus made its TSO debut in October 1978.

Now in its 11th year under Artistic Director Elise Bradley, the Toronto Children's Chorus has won many competitions, recorded professionally, and represented Toronto on 31 international and six national tours since its founding in 1978 by Conductor Laureate Jean Ashworth Bartle, C.M., O.Ont. During this 40th anniversary season, the Chorus is privileged to return to the TSO stage to perform *Afghanistan: Requiem for a Generation* and, in March, *Little Mass* by James MacMillan. The Toronto Children's Chorus is internationally recognized for its high standard of performance and its challenging and eclectic treble repertoire that spans diverse cultures, languages, and traditions. Its latest CD, *Sounzscapes: From Our Lands*, was named Outstanding Choral Recording by Choral Canada in 2014.

Artistic Director Elise Bradley is a passionate musician, award-winning teacher and conductor, and internationally respected adjudicator and clinician. She receives many invitations to work with choirs and present at conferences around the globe. Next March, she will adjudicate performances and conduct choirs in Hong Kong. In late June 2018, she will travel with the Toronto Children's Chorus Chamber Choir to St. John's, Newfoundland, to participate once again at "Podium", Choral Canada's biennial national conference.

Toronto Children's Chorus Chorale Choir

Christina Baksay
Sophia Bannon
Charlotte Bendell
Erika Brand*
Zachary Brookes* •
Giulia Brown* •
Tatjana Buczynskyj*
Jonathan Chung* •
Aramea Copeman* • †
Sophie Daum*
Summer Figueroa* • †
Fiona Fisher* •
Julia Flagal*
Saskia Fowler
Barbora Frynta* •
Elizabeth Frynta* •
Julie Frynta* • †

Catherine Fullerton*
Laura Fullerton*
Charmaine Handjo*
Simone Hedley
Mira Jani
Veronika Keras
Madeleine Kerbler*
Lauren Kidd* •
Cassandra King*
Molly Klebanoff* •
Grace Kos
Victoria Kung
Jamie Lee
Yoojin Lee*
Peter Lin
Anna Luo
Ellie MacKinnon

Max MacNaughton*
Maya Makim
Gabriela Martins*
Asha Mayadunne
Selina Mei
Tal Ohana* •
Alice Peng*
Anne Marie Pongonthara
Nora Popescu* •
Alice Quan
Yasaman Ravanbakhsh
Evan Reid*
Laura Reid
Jamie Rokin* •
Alice Sedgwick
Alexandra Skira
Katrina Skuterud* •

Ashley Song
Jade-O'Shea Spence
Ania Suri* •
Clara-Maria Thaut*
Autumn Wang
Jamie White*
Amanda Won*
Serena Zhang
Miranda Zhao
Selina Zhao*
Catherine Ziabko*

* Chamber Tour Choir
• Choral Scholar
† Head Chorister



Toronto Mendelssohn Choir

Noel Edison

Artistic Director

Cynthia Hawkins

Executive Director

Jennifer Min-Young Lee

Associate Conductor

The Toronto Mendelssohn Choir made its TSO debut in March 1937.

The Toronto Mendelssohn Choir (TMC), Canada's world-renowned large vocal ensemble, performs choral music drawn from five centuries, including grand symphonic masterworks, world premières of new compositions, and rarely heard works. In addition to appearing regularly with the Toronto Symphony Orchestra, the TMC presents an annual series of subscription concerts and makes other guest appearances.

The TMC presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season. Since then, the TMC has flourished under the leadership of seven of Canada's pre-eminent conductors. Under Noel Edison's tenure, the Choir has won widespread praise from audiences and critics for its recordings, webcasts, and performances in Toronto, New York, Vienna, and Salzburg, and in Vancouver during the 2010 Cultural Olympiad.

The choristers of the TMC include professional singers, auditioned volunteers, and choral apprentices. Twenty members of the Elora Singers, founded and directed by Noel Edison, form the professional core of the TMC. As part of its mission to champion the choral music experience, the Choir webcasts select concerts, supports emerging conductors and composers, and hosts a series of choral workshops for singers of all ages and abilities. For more information, please visit tmchoir.org.

Soprano

Kathryn Barber
Ann-Marie Barrett-Tandy
Lesley Emma Bouza *
Joanne Chapin *
Laureen Choi
Risa de Rege
Leslie Finlay
Kaveri Gandhi
Julia Goss
Pui See (Natasha) Ho
Pat M. Irwin
Larisa Isakharova
Jennylynd James
Danielle Kain
Christine Kerr
Jennifer (Ye Won) Kim
Alysha Ladha
Minha Lee ¥
Sarah Maria Leung
Claire Luc ¥
Marlene Lynds
Katharine Mahon
Teresa Mahon *
Sachiko Marshall

Lydia McIntosh
Lindsay McIntyre *
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